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OIL FROM STILL LIFE, BY GRACE M. MCCLURE.

## THE STILL-LIFE CLASS AT THE ART INSTITUTE OF CHICAGO.

OF the many divisions of the school of the Art Institute none has shown greater growth and enthusiasm than the still-life department. It is rich in its collection of working material, consisting of jars, vases, old brass, pewter and copper utensils, choice bits of drapery, books, etc.; all so dear to the heart of the student of color, and capable of an endless variety of arrangement. From time to time new treasures have been added until the shelves and tables are filled with a picturesque confusion suggestive of a studio rather than a schoolroom. Not the least of the treasures are some old lichen-covered fence boards, exchanged for new ones, that the fence might not suffer. They were carefully packed and brought all the way from an island off the coast of Maine.

A great many studies are arranged at once, and allowed to remain for weeks together, many of them gaining much in picturesque quality by a slight layer of dust. A long, narrow shelf borders one side of the room, and on it are placed a number of interesting combinations of light and shade, in color, and of sufficient variety to please all.

At first the students are aided by the teacher, but as soon as possible they are asked to make selections themselves, and to rely on their own judgment.

The use of color in the still-life rooms is the privilege of the students of the antique and higher grades. The aim of the department is to cultivate the sense of color, harmony of tone and arrangement. It is the best place to study values, as the objects remain more or less fixed in position,



Isabelle Jones.



Annie E. Dailey.

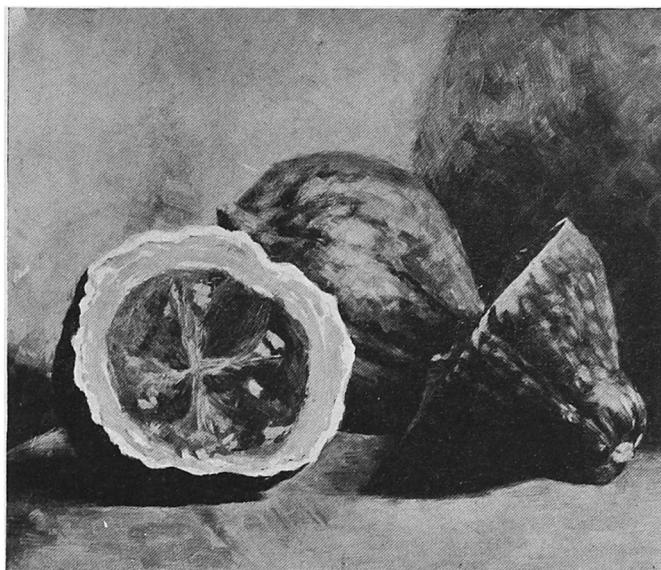
PEN-AND-INK FROM STILL LIFE.

ANNIE E. DAILEY.

ISABELLE JONES.

and the student has time to compare masses of light and shade without fear that the model will stop posing at a critical moment. Then, too, exactness of drawing is necessary, for an error in symmetry is readily discovered, and no matter how charming the color composition or how artistic the treatment, the good effect of the whole is soon spoiled, if the knowledge of form is shown to be weak.

Jugs and vases are not easy objects to paint, much more entering into their make-up than people are aware of, until a trial has been made.

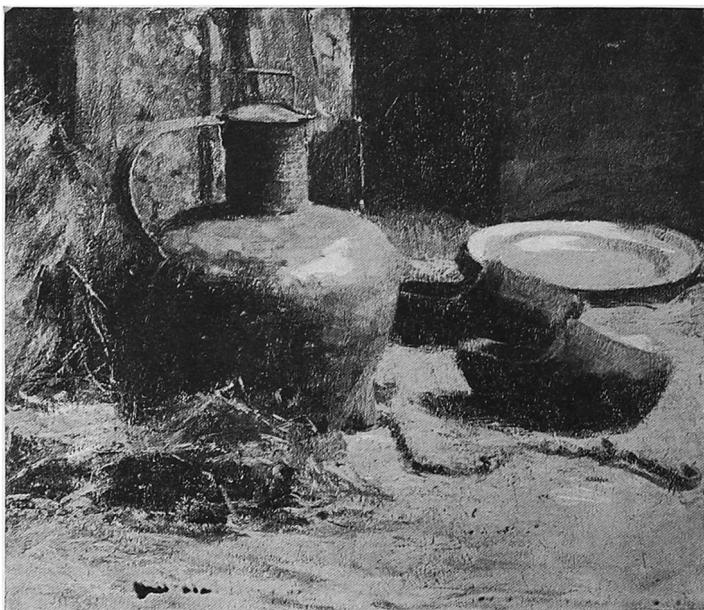


OIL FROM STILL LIFE, BY DOROTHY HARMON.

Many students that at first scorn still life as being rather a waste of time, are found, after a struggle in drawing from life, quietly ensconced before an old jug or two and a bit of drapery, quite content to learn from its homely character something of beauty in light and shade, and finding quite enough to tax their abilities.

A strong effort is made in the still-life classes to encourage individual expression, and with good results. Flower painting is indulged in to some extent, but is not very useful until the students have had considerable experience in more solid shapes.

Water color is used considerably, though on account of the limits of the medium, and the greater difficulty of obtaining satisfactory results, the students are advised to devote the most of their time to study in oil colors. The members have become so numerous in this department that it was found necessary to give an additional room at the beginning of the school year. At present two large sky-lighted rooms are occupied by them. Many have been able to work on a more extended scale, combining objects with a portion of the room. Several ventures of this nature

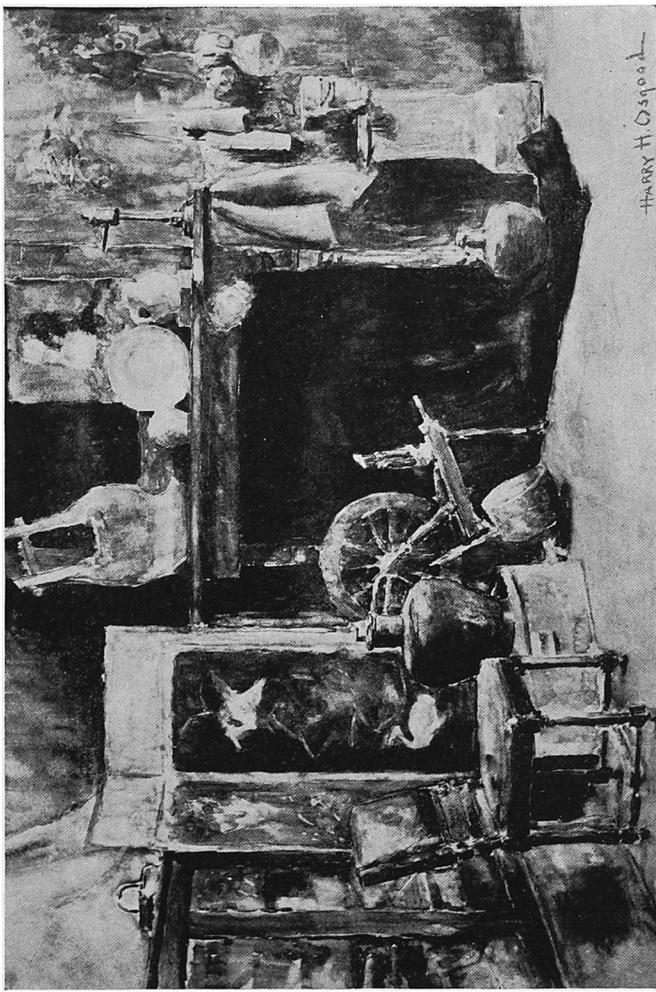


OIL FROM STILL LIFE, BY DAVID W. HUMPHREY.

have been made, and in one instance a life-sized figure has been introduced with good results.

A visit to the rooms at any time between eight o'clock in the morning and six at night will find some of the students at work. Many of the early birds are advanced life students putting in their still-life study before and after the hours of the daily life model.

Many of the studies this year have been very attractive to them, especially those in the new room, and there are numerous canvases of



WATER COLOR FROM STILL LIFE  
BY HARRY H. OSGOOD,

"The Holland Barn Study," a picturesque grouping of a brass milk can, a blue yoke, some sabots and a shovel. One of the yellow lichen-covered boards serves as a background for the greater part. A bundle of gray-green hay and some straw form masses of tone at one side, and disappearing through a doorway in shadow, form a very realistic bit that might be found either in Rijsoord or Egmont-sur-mer.

The study has remained for several weeks, and the scattered oats in the dust have brought a daily visitor in the shape of a little mouse, much to the amusement and pleasure of the students.

He unconsciously served as a model; his modest gray coat harmonizing very well with the yellow and gray tones of the study, and was just the bit of life needed to give a feeling of reality to the place.

Another favorite has been a group of fisherman's floats; some of painted wood and others of glass, both worn to a picturesque state by the action of the ocean.

All this material is very helpful to the student, not only as school study, but as a suggestion toward composition and study after school days. I am aware of no school that has as fine opportunities for study in this direction as our own, much careful thought having been given to it to make it the best of its kind.

I cannot commend too highly the custom of earnest study that has become so prevalent during the past year, and hope to see its good influence continued in the future, broadening the views of the students and producing in the end well-balanced painters.

CAROLINE D. WADE.



## ART NOTES.

The Boston Museum of Fine Arts has recently been benefited with a bequest of \$100,000 from the estate of Gardner Brewer, by the will of Mrs. Croft, his daughter. Added to this rich gift is a collection of silver and objects of art.



At a sale of pre-Raphaelite paintings, at Christie's, in London, some very large prices were realized. Rosetti's "Dante at the Bier of Beatrice"—a small replica of the original in the Walker Gallery at Liverpool—brought 3,000 guineas. "The Mirror of Venus," by the late Sir Edward Burne-Jones, and considered his masterpiece, brought the very large sum of 5,450 guineas. Watt's "Peace" was sold at the same sale for 1,350 guineas.